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BEAUTIES OF JENKINS.

(No. I.)

WE approach this subject with trepidation. But that our promises are sacred, we had rather not have broached it. We shall be pummelled in the *Post*—scarified in the *Britannia*—scalped in the “new journal.” Jenkins has three heads; he is a *Cerberus* and a half; he stands at the gates of Fame’s temple, with his mouths wide open, to prevent the ingress of the artists of Great Britain—barking with trifold obstreperousness as they rashly present themselves before him. In the *Post* of yesterday a new truth is told us—of which we were not before aware:—except the veteran Lindley, there is not a bass player in Great Britain. Listen to the oracle:—

“We trust that a musician like M. Rousselot may make a permanent stay in this country. *We have but Lindley as a really first rate violoncello player.*”

Now, without disrespect to M. Rousselot, an excellent musician and a good violoncellist, we consider this an outrageous insult to such artists as Lucas, Hancock, H. J. Banister, and Lovell Phillips, to neither of whom can we fairly compare M. Rousselot. Moreover, Messrs. Bonner, Lavenue, and a host of others, may reasonably complain that a foreign gentleman should be thus plainly invited by an English Journalist to remain in the country, and take the bread out of their mouths. Surely

there are foreigners enough in the country—and we hold it to be a proof of hidden malice on the part of Jenkins (whom English artists hold in contempt with some degree of justice) to invite any but commanding foreign talent to take up its abode in England, to the prejudice of our own artists, who, as it is, find it difficult enough to support themselves and their families—and lastly, we have already here a very amiable and distinguished German violoncellist, who has made himself *one of us* by his excellent private qualities, his gentlemanly deportment, and his eminently first-rate talents;—we allude to Mr. Hausmann. The *Morning Post* will ruin itself in the estimation of its English readers, by the insertion of paragraphs so inimical to English artists—and what is still worse, utterly unbased upon truth or reason. The next “beauty” we shall select is a *compliment* (from the same article) paid by Jenkins to the celebrated pianist

LEOPOLD DE MEYER.

“The tone he produces rivals in delicacy that from a MUSICAL SNUFF-BOX!!! It is in fine contrast to the facility he possesses of subduing his strength to the most WIRE-DRAWN sweetness!!!”

Poor Leopold de Meyer! He may exclaim, with reason—“Heaven *save me from my friends!*” The next “beauty,” and the last we can give this week, is the following piece of absolute *nonsense* about Ernst:—

“This great artist, elevated by the dignity of his theme, threw his whole soul into the part, *dashing forward (!) into the FIGURATIVE WORKINGS (!!!) of the celebrated fugue*, which was scarcely terminated ere a burst of applause from the artists present interrupted the close. Never did we relish this great *intellectualist* more.”

Does the *Morning Post* take its readers for *maniacs*? If not, why, in heaven’s name, permit the insertion of such dire rubbish in its columns?

Good bye—JENKINS—till next week. Write—write—write—only write—and you are sure to supply us with food for laughter.

Q.

MENDELSSOHN’S FIRST WALPURGIS NIGHT.

OF this, the latest work of Dr. Mendelssohn, though we may not yet agree with some critics, who entitle it his greatest effort, we are happy to speak in terms of unqualified praise. The fine poem of Goethe, which forms the basis on which Mendelssohn has erected his splendid musical drama, is founded on an old legend of the Hartz mountains. The early Christians, as they grew more numerous and powerful, were decidedly averse to the religious ceremonies of the Druids, and tried all in their power to prevent their celebration. The first of May, the *fête* of St. Walpurgis, was also the epoch of a great festivity among the Druids. The latter, unable to offer incense to their idols in the light of day, were compelled to resort to night worship—and as a stratagem to prevent interruption, great numbers of them, grotesquely attired, uttering strange noises and playing fantastic gambols, with the assistance, we suppose, of some of the combinations of tortured flame, termed by the moderns *blue fire*, contrived to scare away their ignorant Christian persecutors—whose religious zeal, though proof against all human power, shrank instinctively from whatever seemed to issue from the world of phantoms, in which the superstitions with which their cradle teemed had nurtured them. Against these, their faith in the great teacher was of no avail, and the Druids, laughing in their sleeves, performed their *mythic* ceremonies in safety. Goethe seemed to think this poem well suited to music, and recommended it to Dr. Mendelssohn in a letter. The musical adaptation of the poem is a splendid triumph of genius. The composition consists of an instrumental movement in A minor, descriptive of the storm and the approaching spring—a tenor solo and chorus, in A, in praise of May—a solo of an aged woman from among the people in D minor followed by a chorus of women, illustrating the horror of the Druids at being disturbed in the celebration of their religious ceremonies—a solo of a Druid priest, and chorus of Druids, in A minor, encouraging to the sacrifice, and dispelling the fears just expressed—a chorus in E major, of Druid guards, exhorting to secure the passes—a solo of a

guard, proposing the scheme of feigned witchery to frighten away the Christians, followed by a chorus, the first part in G minor, the second in A minor, descriptive of the carrying into effect of the pretended incantations (one of the grandest pieces of dramatic description we ever heard)—a solo of a Druid priest and chorus of the people, in A minor and C major, in praise of their deity—a tenor solo, and chorus of Christian guards, ending in C minor, depicting their terror at the imagined demons and witches of the Druids—and a general chorus of Druids, in C major, praying, in security, to their God. Nothing can be more dramatic, picturesque, and poetically faithful than the whole of this. This splendid musical poem has just been published by the spirited music sellers, Messrs. J. J. Ewen and Co. of Newgate Street, with vocal score, and the overture and accompaniments arranged for four hands on the pianoforte.

CORRESPONDENCE.

THE LANCASTER PSALTER.

To the Editor of the "Musical World."

SIR,—The remarks I addressed to my pupils of the Lancaster Singing Classes, concerning the merits of a work named *The Lancaster Psalter*, appear to have awakened public attention upon the subject; more especially that of the parties for whose advantage this work was professedly brought out. My object in addressing these remarks is, that those well-meaning persons who have assisted in this undertaking, in the honest belief that they were thereby improving church music or themselves in the practice of it, may be the better enabled to judge in this matter, on my giving a few explanatory remarks by way of appendix to what was said on the above-mentioned occasion. First, then, with regard to the bringing out of this work. Edmund Sharpe, Esq., the reputed author of this *Lancaster Psalter*, (or, more accurately speaking, of those portions of it which I am about to comment upon), is reported to have said in his lecture on congregational singing, that "his plan was to select certain Psalm tunes, than which none other should be used in the respective houses of worship." See *Lancaster Gazette*, Dec. 9th, 1843. Mr. Edmund Sharpe here avows that he intends this work to supersede all others. Much modesty here certainly. What think ye of this, Vincent Novello, Charles Hackett, John Hullah? Let it be clearly understood, that my remarks apply, not to the original composers of the tunes commented upon, who, no doubt, gave them to the world arranged in a musician-like manner, but to the new and original harmonization added to them for the benefit of the congregations of Lancaster. We will just now look at a portion of this book, introduced to an "overflowing assembly, comprising all classes," in the presence and with the countenance of "nearly all the clergy." (See *Gazette*.) I will, in the first place, compare it with a few of the rules laid down in an elementary work of standard authority, called, "Rudiments of the Science of Harmony," being No. 2 of the *Singing Master*, by W. E. Hickson. In the first page, Mr. Hickson tells us that these "rudiments" are designed for youths of "the age of fifteen;" that they are not intended to "obviate the necessity of taking private lessons of a master," but to convey the required information to "those who merely wish to obtain the power of harmonising simple airs for their own amusement, or the gratification of children." 1. "In harmonising, it is not sufficient that every note in the second, or in the base, should be in accordance with the note above it in the air, but the progression of the parts must be considered. Not only the air, but every part, whether a second, third, or fourth, should have a melody of its own; the voice proceeding,

not by sudden skips, and abrupt transitions, but by easy intervals. In vocal music, this is of the greatest importance." I need only point to the arrangement of the tune in the *Lancaster Psalter*, called "Helmsley," to shew any musician that this most important rule has not even been noticed. Let any tenor and alto try the first five bars in their respective parts. 2. "Among the false progressions in harmony, or progressions condemned by musicians, as producing a bad effect, are what are termed consecutive fifths and octaves." The same tune, "Helmsley," contains no less than four of these condemned progressions in the first three bars, two shortly afterwards, and three further on. 3. "All discords follow one general rule: they require to be succeeded by the harmony of the perfect chord." The italics here are those of Mr. Hickson. For a violation of this rule, so emphatically laid down, I need go no further than to the chord immediately succeeding the discord at the close of the second bar of this same tune, "Helmsley." 4. "One of the most distinguished musical critics of the day, Mr. Ayrton, the editor of the *Harmonicon*, thus writes in vol. 1, p. 111, of that work. "All theoretical writers, and all practical musicians, who have pretended to any knowledge of composition, are agreed that the dominant seventh must descend." In the second bar of "Helmsley," is an inverted form of this discord, and in the 29th is the same discord in its direct shape; in both instances resolved upwards. 5. "Dr. Busby, in his 'Musical Grammar,' page 205, says:—'No points are of more importance than the preparation, percussion, and resolution of discords.' In order to see how this salutary regulation has been set at nought the musician need not proceed further than the fourth bar of the tune 'Helmsley.' Enough has been already exhibited to enable the public to form their own judgment in this matter. They will remember the confident tone in which the lecturer thought proper to prelude the publication of his work. 'He took occasion, with much propriety (says the *Gazette*), to allude to the deficiencies of the Church in regard to its psalmody—felt it his duty to call his fellow townsmen together,' &c. I now ask, Mr. Editor, should such elementary efforts as those pointed out have been made public? Ought a work containing errors so glaring and indefensible, betraying so manifest an unacquaintance with the simplest rudiments of harmony—nay of those rules which a good ear alone would have taught—and published with the avowed intention of improving the practice of psalmody—ought such a work to have been sent out without the aid of some mature professed musician?

I sincerely hope the above remarks may have a tendency to enable Mr. Edmund Sharpe to put the above rules (at least) into practice, in any future musical work which he may attempt for the public improvement. If he, on the contrary, slight this friendly admonition, and continue wandering and leading others into the bye-ways and ditches of musical practice, he cannot expect me always to extricate him; for, though charity may not fail towards him, patience may become tired; and he will then perhaps tax his undoubted abilities in designing some other novel and inexpensive way of obtaining gratuitous musical instruction than the columns of a weekly paper. Wishing that the study and practice of Harmony (in all its branches) may become more generally cultivated among all classes, and that you, Mr. Editor, may help onward in the good cause, I remain, Sir, your obedient servant,

HENRY CROWE.

Lancaster,
49, Cable-street, June 13, 1844.

THE CONTRAPUNTIST'S SOCIETY.

To the Editor of the "Musical World."

DEAR SIR.—One year has almost elapsed since the first meeting of the "Contrapuntists' Society" was

held at my house. The principal object of that meeting was to establish the society; and the most important resolution passed on that occasion, was the exercise which admitted candidates into its ranks. The resolution ran as follows:—"That the exercise, to be performed by the candidates for admission into the society, be the composition of an *ALLA CAPELLA FUGUE*, in not less than four parts, and of, at least, eighty bars in length; the subject of which shall consist of not less than three bars, or more than five, to be heard entire and unaltered, in one part or another, throughout the fugue."

It will be remembered by the professors of music, that some of the ablest members of the profession were present at the opening of this society, and who were first to lend their aid to this association, which, as it is well known, was established for the encouragement of science, and for the laudable purpose of bringing together respectable and cultivated musicians, that they might create a more united feeling than at present exists amongst composers.

I have letters in my possession from the heads of the musical profession, showing their distinct approval of the objects of this society. It is not to be wondered at that so respectable a body of men as musicians should seek such an opportunity of elevating the profession of music, because, considered as a profession, music in England is as much underrated as the professions of divinity, law, and physic, are, comparatively to it, overrated, inasmuch as neither of these three professions require any more than a sound mind in a sound body; but *genius*, added to a sound and refined mind, is indispensable to a true musician. The *Contrapuntists' Society* is, then, a sort of college, in which every musician entering into it creditably, earns the title of *professor*, because no member of the musical profession can join its ranks, without giving sufficient evidence that he is entitled to be called *professor*. There is not a musical society in England which takes such effectual means to prevent indolence and ignorance imposing on industry and talent as this society. I have heard that a society is established, and that each candidate is obliged to write a glee or a madrigal before he can become a member of it. This society ought to be upheld because it tends to do good; but, unfortunately, we have too many examples of musicians well able to write glees and madrigals, but who never were capable of composing a decent fugue, or write an exercise in double counterpoint.

Composers who hold a high rank in England have frankly owned to me, that they could not write a good fugue. This admission brings them down to this unpleasant dilemma, viz., that they are not at all able to write an oratorio. To hold a *respectable* reputation by the side of the illustrious composers, it must be admitted by all who set a right value on education, that a musician's knowledge is but very confined who could not write a good fugue, and that it would be but a vanity in him to suppose that he deserves any degree of reputation.

It is by no means advancing a new doctrine, to state that a true musician *cannot* be separated from a good contrapuntist; howsoever new it may be in these enlightened days to enforce such an axiom.

Counterpoint is not at all confined to the writing of fugues, for Haydn, Mozart, Beethoven (mark his 9th posthumous quartet!) and Cherubini's works, abound in lovely touches of counterpoint, which render their compositions full of invention and melody. The interest of a musical work depends upon the composer's treatment of melodies much more than upon the melody itself.

Many will say, "Oh! give me a good melodist, it is melody that touches the heart." This is true, if that melodist can write good melody in each part or voice in the harmony, for then he is a true contrapuntist; but the music of no other sort of melody will survive the life of the composer.

I do not amiss to observe, that the *greatest* musicians laboured diligently at counterpoint, and

those who have neglected it, prove it *most* when their music is heard or seen; for it is undeniable that the tamest musical productions have ever emanated from non-contrapuntists.

In conclusion, allow me to thank you, Mr. Editor, for the many opportunities you have afforded me of laying the merits of the Contrapuntists' Society before your indulgent readers.

If in any of my letters to you I have inadvertently given offence either to you or to the readers of this clever periodical, believe me, I have done myself an injustice, because I have at all times striven to tell the plain truth, in language bespeaking the great aim I have in view, which I do think all will say, was not to allow talent to go unrewarded, but rather to let it be more visible, by separating the real from the nominal professor of music. Once more thanking you, Mr. Editor, for the publicity you have given to the Contrapuntists' Society, I beg to subscribe myself yours very truly and obliged,

GEORGE FRENCH FLOWERS,
Hon. Sec. Contrapuntists' Society.
3, Keppel-street, Russell-square.

To the Editor of the Musical World.

DEAR SIR,—Could you by any possible means procure me the address of the gentleman, who has in his possession the book of the great Handel Festival, mentioned by one of your correspondents in your last number?—By so doing you would confer a great favour on me; I would willingly give £20 for a book so interesting to an old musician.

I am, dear Sir,
Yours, &c.

A MUSICIAN OF THE LAST CENTURY.
Brompton, July 12th, 1844.

REVIEWS.

"I love thee yet"—Ballad—M. C. COTTELL.—(T. Prowse.)

The words, by Calder Campbell, have a vein of pretty sentiment, and the melody simple and graceful, is accompanied neatly and without pretension. As a drawing-room song, this ballad, once known, can hardly fail of becoming a favourite—containing, as it does, most of the essentials of popularity.

"La Danse des Fées"—PARISH ALVARS.—(Boosey & Co.)

Mr. Parish Alvars is not only the most accomplished living performer on the harp, but an excellent musician in the bargain. The *Danse des Fées*, is a charming *bagatelle*, sparkling with melody, and evincing many new effects. Though simple and unassuming, it has difficulties for the harpist, which require some perseverance to master, but once mastered will repay the study bestowed upon them. We have frequently heard the *Danse des Fées* in private, from the composer himself, and can testify to its catching and attractive qualities.

"Hymns of the Church"—THOMAS GRAMHAM. (Cave & Sever—and Author, Manchester.)

This excellent little work embraces the

various well-known hymns used in the Church service, simply and efficiently arranged for chanting, with all the words printed underneath. Tallis, Farrant, Aldrich, T. Purcell, Hayes, Battishill, and the editor himself, are the composers pressed into the service. Each of the hymns is a good specimen of simple unaffected harmony, and the utility of the work is unquestionable. We strongly recommend it to organists.

Webbe's Masses—New Edition.—No. 2, arranged by W. FITZPATRICK. (Frederick Hehl.)

This is the best edition of the *Masses* of Webbe, the popular glee composer, that we have ever seen. A tenor part has been added to the original vocal score, which may be sung, or not, at pleasure. The organ accompaniment (suited also the pianoforte) has been arranged with the taste and skill of a thorough musician, and is highly creditable to Mr. Fitzpatrick. Perhaps, even more than in his glees. Webbe showed himself in these *Masses*, a composer of the truest and most classical school. In the harmonies we find nothing exaggerated, nothing strained—but all natural and pure—yet by no means meagre or wanting in richness. The present mass, in B flat, is one of the best of them. The Kyrie is melodious and charmingly harmonised—and the voicing throughout is of the most effective kind. No lover of the best church music should be without these *Masses*—and no edition we have seen can vie in irreproachable correctness and extrinsic excellence of paper, engraving, &c. with the one before us, which confers great credit on the spirited publisher.

1. "My village Jane"—Ballad—CHARLES MILSOM. (Milsom, Bath.)

2. "The Bride's Farewell"—Ballad—JOHN BARNETT. (Jefferys and Co.)

3. "Whisper thou tree"—Ballad—JOHN BARNETT. (Jefferys and Co.)

4. "The Myrtle Spray"—Ballad—JOHN BARNETT. (Chappell.)

5. "Forget thee"—Ballad—JOHN CALVERT. (Cramer, Beale, and Co.)

6. "I never cast a flower away"—Cavatina—JOHN CALVERT. (Cramer, Beale, and Co.)

7. "The Flower Girl"—A. J. REXFORD. (Cramer, Beale, and Co.)

8. "The happy home of youth"—Ballad—J. R. LING. (W. Allcroft.)

9. "Oh yes, I love thee"—Ballad—J. R. LING. (E. Ransford.)

10. "My home on the deep blue sea"—Song—J. R. LING. (E. Ransford.)

11. "Why am I blest"—Ballad—CARLO MINASI. (Maund.)

12. "The Diamond Ring"—Ballad—MAD. DELCOUR. (R. Mills.)

13. "'Tis sweet to rove"—Ballad—F. SMEE. (Cramer, Beale, and Co.)

14. "Thou wilt still be dear to me"—Ballad—M. W. BALFE. (Cramer, Beale, and Co.)

15. "Shall I sing you a song of the past"—Ballad, T. P. KNIGHT. (Cramer, Beale, and Co.)

16. "Happy home"—G. DE VINE. (John Bray, Dublin.)

17. "The Bissextile"—ROBERT PANORMO (Author.)

18. "Mary dear"—Ballad—H. C. LUNN. (Jefferys.)

19. "The Death Ship"—J. CROSSLEY. (Tregear and Lewis.)

20. "Song of Despair"—R. ANDREWS. (Hawes.)

21. "Obey, obey, obey"—R. ANDREWS. (Hawes.)

22. "The Exile's Return" (No. 2 of "Songs of the Troubadours")—G. J. O. ALLMANN. (Tregear and Lewis.)

23. "Come, here's a health to thee and thine"—W. JACKSON. (J. A. Novello.)

24. "The faded flower"—G. MATHER. (Tregear and Lewis.)

25. "The good old English ale"—G. F. KEMP. (Tregear and Lewis.)

26. "The good strong beer"—G. F. KEMP. (Tregear and Lewis.)

27. "Where should the fairies' dwelling be?"—F. M. JOLLEY. (E. Ransford.)

28. "The Gipsy Child"—N. J. SPORLE. (Williams and Son.)

29. "My island home is free"—W. M. HERBERT. (E. Ransford.)

30. "Gem of the crimson color'd even"—Canzonet—J. J. HAITE. (Tregear and Lewis.)

31. "Why do we love thee, fame?"—Song—G. F. FLOWERS. (Balls.)

32. "To a faded violet"—Ballad.—G. F. FLOWERS. (Balls.)

33. "The clouds are blackening"—Song—S. BARON. (W. George.)

34. "Come, sister, come"—Cavatina—W. BAYLEY. (Monro and May.)

35. "Farewell, lovely spot"—Ballad—H. T. BALL. (Tregear and Lewis.)

36. "*The philosopher's stone*," "*How beautifully gay*" — *Ballads* — REV. F. W. HOHLER. (C. Hale, Cheltenham.)
37. "*Love, art thou waking, or dreaming of me*" — *Song* — G. LINLEY. (W. George, Vere Street.)
38. "*The Seaman's Bride*" — HENRY FARMER. (Williams and Son.)
39. "*Here awhile my pinions resting*" — *Song* — J. J. HAITE. (Tregear and Lewis.)
40. "*Where are the flowers I loved*" — *Ballad* — J. R. LING. (T. Swain.)
41. "*Ladye dear*" — *Serenade* — G. J. O. ALLMAN. (Tregear and Lewis.)

FASHIONABLE ballads, like fashionable novels, are now-a-days legion. The names of John Barnett, Edward Loder, Charles and Stephen Glover, J. P. Knight, N. J. Spörle, M. W. Balfe, &c. &c. &c., are as well known, and as generally popular, as those of Mrs. Gore, Mr. James, Mrs. Trollope, and the army of romance writers who fritter away the literature of the day into absolute nothing. Though many of the above almost interminable list of ballads, songs, cavatinas, and what not, are pretty—though many are well written—though many have the elements of popularity in them (as the names of some of the composers will guarantee)—few of them evince any particular musical merit; not one of them contains a particle of what can in the slightest degree influence that art, of which they may be aptly termed the pimples—a kind of breaking out upon the body of music, arising from the absolute *plethora* of production under which it labours. They are the animalcules produced by the contact of money getting and stagnancy. Be an art at ever so much of a stand still, there will always be (from the nature of things—and all things are a macrocosm, or a microcosm, as Paracelsus terms it, of other things) a swarm of such weeds or wild flowers (adopt either figure, according to the degree of excellence or demerit) which spring up on all sides, nobody knows and nobody much cares how. It would be invidious to single out any of the above, and dilate upon them. The greatest and the smallest musicians equally devote their attention to the nurture of such trifles. A motley conglomeration of names combines to make up the catalogue. Our readers may therefore spell at the cognomens of the authors, and so judge of the compositions. We shall have fulfilled our mission, and answered the aim of the publishers by letting the world know that such things exist, and are to be purchased by those who have money to spare, and no better use to make of it. Our space is too confined for a minute analysis of

the respective merits or faults of such absolute trifles—and as there is nothing either glaringly bad, or strikingly good, in any of them, we present them in a mass, for the consideration of those whom they may interest. The admirers of John Barnett will most likely purchase the ballads of John Barnett, be they good, bad, or indifferent, and so with the others, to the end of the chapter.

Ballet, pour le piano.—No. 1 *Minuet*—No. 2 *Valse*—No. 3 *Polka*—No. 4 *Polka*—No. 5 *Valse Brillante*—F. BURGMULLER. (R. Cocks and Co.)

M. BURGMULLER has won considerable popularity by perfectly legitimate means. His music, though light, develops both fancy and skill. In ballet music he has at present few rivals. The specimen of his talents before us is highly favourable. Each of the five movements has its distinct peculiarities—each is appropriately characteristic—each a novel and striking melody. The minuet is graceful, the waltzes agreeable and showy. But the best of all are the two Polkas, which we predict will become dangerous rivals to the already popular ones now generally used. They are quaint and full of character, and so simple and rhythmical, that once heard, they are not easily forgotten. These dances have, moreover, the advantage of being agreeable and useful as pianoforte pieces. We strongly recommend them as excellent things of their kind.

MISCELLANEOUS.

ILLUSTRATIONS OF COMEDY.—Miss Clara Seyton delivered her interesting lecture on comedy at the Princess's Concert Room, on Tuesday evening, to a numerous audience. She commenced by giving a brief historical view of the rise and progress of comedy, from the earliest times to the days of Shakspeare, and gave a sketch of several of his comedies, interspersed with songs. Among the latter were, "Bid me discourse," "Even as the sun," "Oh, bid your faithful Ariel fly," and "Where the bee sucks," which was demanded a second time, notwithstanding the exhaustion of the syren, who is clever, and delivers her discourse in a lady-like manner. She sang several other songs, accompanied on the pianoforte by Mr. W. Masters. Miss Seyton is preparing an entertainment on English comic opera, with illustrative songs and readings.

Miss SEYTON gave her entertainment, at the London Tavern, for the last time in the season, on Friday evening.

DON J. M. CIEBRA'S CONCERT.—A full audience attended the Concert of this clever

artist on Friday evening, in the Hanover Square Rooms. Don Ciebra performed two solos of his own composition with great execution, and as much expression as the instrument is capable of. He also executed, in conjunction with his brother, Don R. A. Ciebra, three duets, and with the addition of Giulio Regondi, a trio for two and three guitars, which were received with great favour—that in the first part, in airs from "*Robert le Diable*," being encored. The brothers Ciebra are undoubtedly accomplished artists. There were other instrumental pieces in the concert which were received with favour.—A pianoforte fantasia, by Mr. J. Cohan, excited very considerable interest from its peculiar nature. It attempted a description of the bloodless revolution effected by the Greeks at Athens. The following synopsis explains the intentions of the composer:—

INTRODUCTION.—Murmuring of the People—Aria—expressive of Hope—Gathering of the Multitude—Trumpet's Call—Sortie of the Troops—Procession to the Cathedral—The Prayer—March with Military Band to the King—The People's Petition is granted—Trumpet of Victory—Aria—expressive of rejoicing—Feux de Joie—Triumphant March—Grand Finale.

Great sensation was caused in the room by Mr. Cohan's execution of this Fantasia. Like the Greeks he may be said to have gained a victory unstained by gore. Mr. Giulio Regondi played a Bolero on the concertina, in a manner that elicited the loudest approval. The vocal music was sustained by Misses Sara Flower, Emily Badger, Galbreath, C. Messum, and Signori Brizzi, and Marras, who exerted themselves very successfully. Besides these a certain Mdme. Morossini, of whom heard we before never—a certain Signor Morossini, of whom heard we before never—and a certain Miss Barnetti, of whom heard we before never.—Mr. Ribas played a brilliant solo on the flute, and Signor Sixto Perez conducted.

SIVORI, SAINTON, HILL, AND ROUSSELOT.—These artists gave a quartet reunion on Monday night, in the Hanover Square Rooms, to a highly talented and tolerably numerous audience. The following was the programme:—

Quartet, No. 74, Messrs. Sivori, Sainton, Hill, and Rousselot; Haydn. Posthumous Quartett, No. 13, Messrs. Sainton, Sivori, Hill, and Rousselot; Beethoven. Trio in A, Pianoforte, Violin, and Violoncello, Mr. Osborne, Signor Sivori, and M. Rousselot; Osborne. Posthumous Quartett, No. 9, Messrs. Sivori, Sainton, Hill, and Rousselot; Beethoven.

Such compositions as the above, performed by such excellent artists, could not be other than a great treat to the lovers of classical music—and the audience testified their pleasure by repeated and warm applause. The novelty was Mr. Osborne's *trio*, which

was admirably rendered. It is a composition of very considerable merit, exhibiting a fluent fancy, an elegant mode of thinking, and a decided facility of expression. This trio is in the modern style, and evinces much of that sparkling and animated melody which characterizes the writings of some of the best French composers. It is, moreover, well written for the instruments, brilliant and effective. We owe many thanks to Messrs. Sivori, Sainton, Hill, and Rousselot, for the very interesting and agreeable evening's amusement which they provided for us.

MR. WILSON.—This popular vocalist gave his last entertainment for the season on Monday night, in the Music Hall, Store-street, to a very full and attentive audience. We cannot resist quoting the programme, which embraced a selection from the most favourite compositions with which Mr. Wilson has been delighting his friends during the present season.

PART I.—Song, "The Flowers of the Forest." Queen Mary's Welcome to Scotland, "Carl, noo the Queen's come." French Air, "The Last Lay of Chatteria d." Song, "John Knox's Last Trumpet." Song, "We're a' noddin'." Burns's Humorous Song, "Tibbie, I hae seen the Day." Song, "Ye banks and braes o' bonny Doon." Song, "Green grow the rushes O."

(Between the parts the celebrated Scena from the Opera of "Fra Diavolo," descriptive of the life of a Brigand.)

PART II.—Jacobite Song, "The Battle o' Killiecrankie." Jacobite Song, "The Blackbird." Song, "My Spouse Nancy." Comic Song, "The Laird o' Cockpen." Old Ballad, "Saw ye Johnnie coming?" Song, "The Reel o' Tulloch-gorum."

The celebrated singer was never in better humour, and never sent his audience away more thoroughly delighted with their evening's entertainment. The encores were enthusiastic and numerous. Mr. Wilson has all the requisite qualities for the career he has so judiciously and successfully chalked out for himself of late. A voice of great power and sweetness—a delivery emphatic and bold—a humour quaint and characteristic—a sentiment various and always appropriate—a tenderness which appeals to the heart—a jollity, when required, which admits of no denial—and to crown all, a thoroughly comprehensive knowledge of the character of his countrymen, and their interesting and endless peculiarities. With such endowments, the almost unparalleled brilliancy of Mr. Wilson's success can hardly be a matter of wonderment. Mr. Land presided at the pianoforte with the care and ability for which he is famous.

DÖHLER'S THIRD AND LAST CONCERT.—This attracted a crowded and fashion-

able auditory, on Friday morning, to the Hanover Square Rooms. The following programme was presented:—

PART PRIMA.—Duetto, "La ci darem la mano," Mad. Castellan and Mr. Machin, Don Giovanni; Mozart. Grand Fantasia, Pianoforte, on Airs from "William Tell," M. Döhler; Döhler. Canzone, "Ah! m'odi," and "La Zingara," Mad. Castellan, Italian Melodies; Döhler. Romance, from the Earl of Westmoreland's Opera, "Il Torneo;" and Grande étude, "Le Trille," Pianoforte, M. Döhler; Döhler. Song, "Fairest Maiden," Mr. Machin; W. F. Werner. Canzone, "Addio!" and "La Vita," Miss Dolby, Italian Melodies; Döhler. Grand Sonata, C minor, Pianoforte and Violin, MM. Döhler and Ernst; Beethoven.—**PART SECONDA.**—Fantasia, Violoncello, M. Piatti, Beatrice di Tenda; Piatti. Grand Fantasia, Pianoforte, on Irish Melodies, M. Döhler; Döhler. Romance, "By the sad sea waves," Miss Dolby, Brides of Venice; Benedict. Elegie, Violin, Mr. Ernst; Ernst. Canzone, "L'ultimo sospiro," and "Ti sovveni," Mad. Castellan, Italian Melodies; Döhler. Tarentelle Napolitaine, Pianoforte, M. Döhler; Döhler. Conductor Mr. Henry Boys.

Döhler played in masterly style. His fantasias were the perfection of modern execution. His *tarantella* was of course redemanded. His sonata with Ernst was on both sides a magnificent performance, in which the full meaning of Beethoven was elicited. Ernst played his *Elegie* with his accustomed perfection of sentiment, and being loudly encores, substituted his popular *Carnaval de Venise*. The vocal music was excellent. Mad. Castellan and Miss Dolby, did full justice to Döhler's artist-like and elegant canzonets, and Miss Dolby was very pleasing in Benedict's "By the sad sea waves." Machin selected a very inefficient ballad, but sang it as well as it could have been sung. Mr. Henry Boys conducted carefully and well. Altogether this was a highly rational and musical concert.

OLLA PODRIDA.—BERLIN, July 8. —A musical *soirée* was given on the 6th instant in the apartments of the English Legation. To this the Earl of Westmoreland, invited the first society, and all the most celebrated artists and *savans* of this capital. The subject of the evening's entertainment was a dramatic cantata, "The Rape of Proserpine," one of the earliest of the musical works of our host. The solo singers and chorus consisted of twelve ladies, and the same number of gentlemen.—*Spener'schen Zeitung.*—**HERR STAUDIGL.**—Amongst the passengers by the Earl of Liverpool for Ostend, Sunday, was Herr Staudigl, on his journey home to Vienna. He has accepted an engagement offered by the directors of her Majesty's Concerts of Ancient Music, for the whole of the series next year.—**BIRDS ON THE WING.**—Several parties are making up for provincial tours in the course of the autumn. The first will consist of Grisi,

Favanti, Mario, and F. Lablache, who will perform operas at various places, including Dublin. The second will, we believe, consist of Persiani, Salvi, and Fornasari, under the guidance of Puzzi. The third will be more of an instrumental party, with Sivori at its head.—**WILSON and LOVER**, will make extensive tours, including Ireland and Scotland.—**MR. JOHN PARRY** has been eminently successful at the Haymarket, during the past week; Albert Smith's "Fayre Rosamond," and "The Polka explained," have been sung nightly, with immense success.—**MR. LOVER** has been highly successful in the provinces, his illustrations of Irish music, &c., &c., have been extremely well received. He is accompanied by Miss Rollo Dickson.—**THE LATE MR. HUDSON.**—A committee has been formed by a few musical friends of the late Mr. Hudson, the comic song writer and singer, for the purpose of getting up a concert for the benefit of his widow and three children.—**GRISI** and her coadjutors will sing at a concert, which Mr. Machin intends to give, at Birmingham, the latter end of next month.—**MRS. ALFRED SHAW**, has left town for a few weeks, to recruit her strength, after the fatigues of the musical season.—**THALBERG** is at Boulogne.—**DÖHLER** and his brother left London on Sunday.—**PIATTI** and **BENEDICT** on Saturday.—**ERNST** will most probably leave on Saturday next.—**MADAME EUGENIA GARCIA.**—This amiable and talented artist is at present in Paris, where we believe she means to remain permanently.—**ROSSINI.** A ghost has appeared to this lazy composer, threatening him with gout, palsy, &c. if he do not immediately compose a *requiem*.

MISS RAINFORTH.—This highly accomplished lady, who is equally an ornament to professional and private life, has, we are happy to say, produced a great sensation in Dublin by her very admirable performances in the "Bohemian Girl." The "Evening Packet" of Thursday, July 11th, announces her approaching benefit in the following appropriate terms;—

"We perceive that Miss Rainforth's benefit is announced for to-morrow evening, when his Excellency the Lord Lieutenant, acting under one of those kind and gracious impulses which have uniformly guided his conduct in dealing with art and artistes, has signified his intention of being present. This is a compliment as high as it is unusual, and we are gratified to add, it is one, the propriety of which cannot be questioned by any one who has marked the distinguished public career, or been made acquainted with the private worth of the lady to whom it is paid. One of the first English vocalists of the day—an actress whose animation, expression, grace, and feeling, yield a charm to every part she undertakes—a lady as much respected in the domestic circle, as admired in her public career—Miss Rainforth is eminently deserving of even such a distinguished mark of favour. That

the house will present an overflow, we do not entertain a doubt, as, independent of the great attraction of his Excellency's presence, the fair *beneficiaire's* great popularity in this city, must ensure a full attendance. The performances will consist of *Guy Mannering* and the *Bohemian Girl*.

We will not say how heartily these expressions of admiration and esteem are echoed by the public and profession in London. A lady possessing the many excellent qualities which distinguish Miss Rainforth cannot but be *universally* popular—and as it is in London, so it will be in Dublin, and elsewhere.

HENRI HERZ.—This popular composer has lately composed *six* *Polkas*, to meet the fashionable taste of the day. They evince all that fancy and brilliancy which so highly distinguished his early works. We may safely predict a large demand for them. Messrs. Boosey and Co. are, we believe, the London proprietors.

MR. GEAR'S CONCERT.—Mr Gear is a very old public favourite, and his annual concert is always a bumper. It took place on Friday night, in Miss Kelly's Theatre. There was a great variety of popular vocal music excellently sung by Miss Dolby, Mrs. Aveling Smith, Mrs. W. H. Seguin, Miss Steele, the Misses Williams, Miss Sara Flower, Miss E. Badger, Mr. Gear, Mr. W. H. Seguin, Herr Staudigl, Signor Brizzi, and Mr. John Parry. The encores were very numerous, including the duet "Love and War," excellently sung by Herr Staudigl and Mr. Gear—Benedict's "By the sad sea waves," charmingly rendered by Miss Flower, and accompanied by Mr. H. B. Richards—Macfarren's "Two merry Gipseys," sung by the Misses Williams, with their usual animated expression—Macfarren's "Wreckers Life," superbly given by Staudigl—John Parry's "Fayre Rosamonde," and others. Mr. W. H. Seguin, gave "Sorgete," admirably, and his *cara sposa* was no less successful in Emanuel's "Sweet Fairy bells," with the clever *concertina* accompaniment of Regondi. Mrs. Aveling Smith was very effective in an aria by Bellini, Miss Sarah Flower correct and impressive in the "Wanderer," and Mr. Gear tasteful and pleasing in Barnett's "Love, love, love." The instrumental music was also varied and good—including, among other things, fantasias on the flute, harp, violin, and *concertina*, by Richardson, J. B. Chatterton, Blagrove, and Regondi, all in their best style. Miss Theed (pupil of Mr. W. H. Holmes) performed her master's clever and effective "*Capriccio à la Suisse*," with remarkable energy, great neatness, and most irreproachable good taste. Miss Theed does infinite credit to her instruc-

tor, evincing the most marked improvement since we last heard her, and giving promise of speedily becoming one of our best lady pianists. In Thalberg's "Norma" duet, she afterwards seconded the faultless playing of Mr. Holmes, in praiseworthy style—and was received on both occasions with unanimous and warm applause. We omitted, in our notice of the vocal pieces, to mention the graceful trio of Mr. H. B. Richards, which was charmingly warbled by Miss Steele and the Misses Williams. Signor Cittadini presided at the pianoforte with great care and talent.

SIGNOR EMILIANI'S CONCERT.—The list of names in the announcement of the Signor, attracted a numerous and respectable audience at the Hanover Square Rooms, on Wednesday evening. Amongst the most attractive features of the programme, were the violin solos of Signor Emiliani. His performance of the celebrated "*Elegie*" of Ernst, elicited the greatest applause. The delivery of that effective and passionate composition was admirable and reflected the greatest credit upon Emiliani's reading and playing. Miss Dolby made a sensation in the room by her singing of Benedict's popular song "By the sad sea wave," in which she obtained a well merited encore. Mr. Olivier made an apology for Signor Corelli and Miss Isaacs, and announced that Mr. Brinley Richards, at a very short notice, had kindly consented to play a pianoforte solo. Mr. Brinley Richards played his brilliant variations on "Rule Britannia," with admirable effect. The conductors were Signors Benedict and Pilotti.—MR. ELLIS ROBERT'S concert took place on Thursday the 11th, at the Music Hall, Store Street. The vocalists were Miss Lucombe, the Misses Williams, Mrs. W. H. Seguin, and Miss Sara Flower—Mr. F. Cox, and Mr. W. H. Seguin. The instrumentalists were Mr. H. Brinley Richards, Mr. Sedgwick, and Master Alfred Wells. In addition to the above were the solos on the Welsh harp by the *beneficiaire* Mr. Roberts, whose variations on that national and interesting instrument were most warmly applauded. Miss Sara Flower sang Mr. Richards' elegant canzonet, "Break not the spell," with great feeling. The Misses Williams were encored in their duetto, "La Piu Pura." Miss Lucombe and the Misses Williams sang Mr. Richards' very pretty trio, "Butterfly brilliant and bright," most admirably. It was well received and loudly encored. Mr. W. H. Seguin gave Benedict's effective scena, "Rage thou angry storm," with great energy. Master Alfred Wells (pupil of Mr. Card) played very successfully Drouet's variations on "Rule Bri-

tannia." Mr. H. B. Richards performed Herz's popular and brilliant variations—slightly varied by the performer, on the march in "*Otello*." Miss Lucombe was warmly encored in Balfe's, "I dream't that I dwelt." Mrs. W. H. Seguin sang with great effect, the "Fairy Bells," with Mr. Sedgwick's *Concertina obligato*. One of the charming songs from Benedict's "Brides of Venice," was chastely sang by Mr. F. Cox, who also sang with Mr. and Mrs. Seguin in Balfe's trio "Through the World." Macfarren's popular duet "Two merry Gipseys," was most merrily and charmingly warbled by the Misses Williams. Mr. Parry's national and mountain-breathing trio, "Cambria's Holiday," one of the popular compositions at all Welch festivals, was very effectively sung by Mrs. W. H. Seguin, Miss Flower, and Mr. Seguin. Between the parts were given specimens of *Penillion* singing, accompanied on the harp by Mr. Roberts. This was one of the principal features of the evening, and elicited the most enthusiastic applause. In addition to the other attractions, we should not omit to mention Mr. Blagrove's admirable violin solo, and the recitals of the John Parry, who with his characteristic kindness, threw into the bill the influence of his name. He sang the "Accomplished Young Lady," and on being encored, gave the new *scena* of "Fayre Rosamonde," both of which were received by the most deafening applause. The whole was under the direction of Mr. H. Brinley Richards. We should not omit to state, that the concert was arranged by Mr. Parry (Sen.), who with his usual patriotism, afforded Mr. Roberts his kind assistance and well known influence.

MR. AND MRS. SEGUIN, these popular English vocalists, arrived in London on Saturday, by the Columbus steamer, after a residence in America of several years.

DR. SPOHR has been for some time in Paris. We wish he would take a trip over the channel for a week or so, and see how his English friends are.

MEYERBEER is setting to music the choruses of the *Eumenides* of Eschylus, by order of the King of Prussia. Like the *Antigone* and *Medea* of Sophocles and Euripides, to which Mendelssohn composed music, it is to be *monté*, as nearly as possible, after the manner of the ancient Greek theatre. Meyerbeer is also engaged on a new opera.

MADAME ANNA THILLON has resumed her post, at the *Opera Comique*, in Paris. Her admirers (including the entire theatre-going population of the French metropolis) are delighted to behold her charming face once more, and flock in crowds to see her, and congratulate her on her London tri-

umphs. England is now in mourning. It has lost its heart, and has no alternative but going over to Paris to recover it. The shortest route is by Folkestone and Boulogne.

RESUME OF THE PHILHARMONIC SEASON FOR 1844.

FIRST CONCERT, MARCH 25.—Beethoven's *sinfonia* in F (No. 8), and Spohr's *sinfonia* in E flat (No. 1). Weber's Overture "Der Herrscher Der Geister," and Cherubini's overture "Medée." Concertos on harp and pianoforte, Alvars and Chopin, Mr. Parish Alvars and Herr Buddéus. Singers, Miss Rainforth, Miss Dolby, and Mr. H. Phillips. Leader, Mr. Loder; Conductor, Sir George Smart.

SECOND CONCERT, APRIL 15.—Mozart's *sinfonia* in C (No. 6), and Beethoven's "Sinfonia Pastorale." Weber's overture to "Tamerlane." Concertos on violin and pianoforte, Spohr and Moscheles, Herr Ernst and Mr. Moscheles. Fantasia, violin, Herr Ernst. Singers, Miss Williams, Miss M. Williams, Miss Marshall, Mr. J. Bennett, and Signor F. Lablache. Leader, Mr. T. Cooke; Conductor, Sir H. R. Bishop.

THIRD CONCERT, APRIL 29.—Haydn's *sinfonia* in E flat (No. 10), and Beethoven's *sinfonia* in A (No. 7). Weber's overture to "Preciosa," and Mozart's overture to "Clemenza di Tito." Concerto on the violin, Paganini, M. Sivori. Spohr's quintetto for pianoforte, Madame Dulcken, &c. Singers, Signor Salvi, and Miss Rainforth. Leader, Mr. Loder; Conductor, Mr. Potter.

FOURTH CONCERT, MAY 13.—Mozart's *sinfonia* in E flat, and Mendelssohn's *sinfonia* in A minor (No. 3). Beethoven's first overture to "Leonora," and Spohr's overture "Der Berggeist." Concertos on pianoforte and violin. Bennett and Pott, Mr. W. S. Bennett and Mr. Pott. Singers, Madame Castellan and Herr Staudigl. Leader, Mr. T. Cooke; Conductor, Dr. Mendelssohn.

FIFTH CONCERT, MAY 27.—Beethoven's *sinfonia* in B flat (No. 4). Overture and selection from Mendelssohn's "Midsummer Night's Dream." Overture and selection from Spohr's "Faust." Concerto, violin, Beethoven, Herr Joachim. Singers, Herr Staudigl, Miss Rainforth, Miss A. Williams, and Chorus. Leader, Mr. Loder; Conductor, Dr. Mendelssohn.

SIXTH CONCERT, JUNE 10.—Beethoven's *sinfonia* in C minor (No. 5). Bennett's overture to the "Naïades," and Schubert's overture to "Fierabras." Overture and selection from Mendelssohn's "Midsummer Night's Dream." Violin quartet, by Sivori, Blagrove, Willy, and Sainton. Singers, Signor Salvi, Madame Castellan, Miss Rainforth, Miss A. Williams, and Chorus. Leader, Mr. T. Cooke; Conductor, Dr. Mendelssohn.

SEVENTH CONCERT, JUNE 24.—Mozart's *sinfonia* in C (No. 1), and Haydn's *sinfonia* in B flat, (No. 9). Bach's overture and suite, and Beethoven's overture to "Egmont." Concertos on pianoforte, violoncello, and violin, Beethoven, Kummer, and Molique, by Dr. Mendelssohn, Signor Piatti, and Mr. Blagrove. Singers, M. de Reval, Miss Hawes, and Madame Thillon. Leader, Mr. Loder; Conductor, Dr. Mendelssohn.

EIGHTH CONCERT, JULY 8.—Beethoven's "Sinfonia Eroica." Henry Smart's scene from "As You Like it." Mendelssohn's "Wäpurgis Night." Weber's overture to "Oberon." A trio by Corelli. Selections from Beethoven's "Ruins of Athens." Concerto, Sainton, violin, Mr. Sainton. Singers, Herr Staudigl, Miss Dolby, Miss A. Williams, Mr. Allen, and Chorus. Leader, Mr. Cooke; Conductor, Dr. Mendelssohn.

Directors, Sir H. R. Bishop, Messrs. Anderson, Bennett, Calkin, Cooke, Howell, and Lucas.

MENDELSSOHN.—A correspondent has written us a long letter (which we may publish next week) on the disgusting behaviour of certain members of certain English orchestras, to the greatest composer, and one of the most amiable men living. We had intended to have treated the matter with contemptuous silence, but we begin to doubt whether we shall be able to continue so indifferent a course. If we speak, we shall speak out—and not flinch from giving all parties their due.

LEOPOLD DE MEYER.—This wonderful pianist has announced a morning concert, in the Hanover Square Rooms, for Monday next. The public will have an opportunity of hearing M. de Meyer to advantage, as he intends playing several of his own compositions, as well as a duet with the eminent pianist, Mr. Moscheles. Other vocal and instrumental talent is engaged.

MR. WILSON.—The last morning performance for the present season of this very popular vocalist, took place in the Hanover Square Rooms, yesterday morning, to one of the fullest audiences we have seen. In wishing Mr. Wilson good-bye, we wish his speedy return—and, meanwhile, all success to him in the provinces.

MR. ELLA.—The thirteenth and last of this gentleman's interesting *matinées musicales* took place on Tuesday, before a fashionable assembly. Ernst, Sainton, Hill, and Pilet, performed the quartet in C minor (from Op. 18), and the Razamoffsky quartet in C major, of Beethoven—and Leopold de Meyer played two of his pianoforte fantasias. Ernst played magnificently, and was well seconded by his comrades. The execution of Leopold de Meyer seemed to electrify the auditory—Goffrie (an admirable violinist) took the second violin in the first-mentioned quartet.

ROUSSELOT, the violoncellist, in conjunction with Reval, the French tenor, gave a *matinée musicale*, in the Brook-street Rooms, on Tuesday. The pianoforte playing of Leopold de Meyer was the great instrumental feature of the entertainment. Some compositions of M. Rousset were much admired. The vocalists were excellent, and the vocal music well chosen. M. Reval, especially, charmed everybody by his chaste and unassuming vocalisation.

Notices to Correspondents.

SIGNOR CARLO MINASI, we cannot interfere in matters which have no possible interest for any but the parties concerned. If the much injured and bitterly complaining Signor pleases to insert the letters in the form of an advertisement he is at liberty to do so; otherwise, he must vent his in-

ignation on the empty air. In the name of Jupiter, what does he dream of, when he asks us to print them in the body of our work? Has he a design against our readers? Does he wish to drug the *Musical World*, until it becomes a veritable opiate?—Messrs. CALKIN and BUDG are thanked; we shall avail ourselves of their communication in our next.

—A LADY ENAMOURD OF THE HARP, next week.

—MR. JOSEPH T. LEESON, we have inserted his advertisement, and he will hear from us privately.

—MR. BLAGROVE, we are pleased that he understands and appreciates our good intentions.—MR. W. H. LONGHURST, the numbers will reach him more regularly for the future.—We have not been able to visit the Princess's Theatre since the departure of the "incomparable" Thillon, but intend shortly doing so, when our correspondent shall have the benefit of our experience.—DR. ELVEY, received; quite right; many thanks for his attention.—MR. DANDO, the advertisements were sent to our office.—MR. EDWARD FELLOWS, the number was posted at the usual time; we cannot conceive how it could have miscarried.—MR. CHARLES SMITH, his communication shall be attended to; doubtless, ere this he will have received the letter in question.—A MENDELSSOHNIST, there can be but one opinion on the matter among right thinking people. Any thing more thoroughly disgraceful never took place in an English orchestra. The directors acted boldly and with propriety in sending the party in question his dismissal. In our next we may allude to this at length, and perhaps insert some letters we have received on the subject, including that of our correspondent.—MESSRS. MARTIN and Co. will receive a visit from us early next week.—ANTI-JENKINS, our correspondent may rest perfectly assured that we shall not leave "Jenkins," until we have well peppered him. We are not in the least afraid of such a combination of ignorance, coxcombry, and malice.—DR. ELVEY.—MR. W. BATES.—MR. ANTONIO MINASI.—MR. C. KLITZ—(their subscriptions are acknowledged with thanks.—MR. W. FISH, our correspondent must be mistaken as to the time; we find it to be six months earlier than the date mentioned by him.—MR. HEMMINGS, will hear from us in due course; many thanks for his attention.

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The Wandering Jew, BY EUGENE SUE.

LE COURRIER DE L'EUROPE.—BOHAIN'S FRENCH NEWSPAPER, on SATURDAY, the 29th of June, commenced the textual reprint of "Le Juif Errant," by the author of "Les Mystères de Paris," so impatiently expected by all European readers, and for the copyright of which 100,000 francs have been paid. Le Courrier de l'Europe contains all the news of the week, the best articles from all the Paris journals, and will be found to be a French library in itself. Subscriptions, 6s. 6d. per quarter, received at the office, 10, Wellington Street, Strand; by Joseph Thomas, 1, Finch Lane, Cornhill, London; and by all booksellers and newsmen. Immediate orders should be given for Le Courrier de l'Europe by those who desire to have the commencement of "Le Juif Errant," as the number printed is limited to the number of subscribers.

NOTICE OF SALE.

François Cramer, Esq.

Mr. McCALLA begs to inform the MUSICAL WORLD that he has been honoured with instructions to prepare for immediate sale the valuable and highly interesting collection of MUSICAL INSTRUMENTS, MUSIC BOOKS, old oil paintings, &c., the property of the celebrated Professor F. CRAMER, Esq., who retires from the profession at the close of this season. Due notice will be given of the time and place of sale, and catalogues sent to all persons sending name and address to the Auctioneer, 5, Sussex Terrace, Old Brompton.

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